ON FREE PUBLIC VIEW

FROM 9 A.M. UNTIL 6 P.M.

AT THE AMERICAN ART GALLERIES

MADISON SQUARE SOUTH, NEW YORK

BEGINNING SATURDAY, APRIL 10th, 1920

AND CONTINUING UNTIL THE DAY OF THE SALE

THE NOTABLE

PRIVATE COLLECTION

OF

BRITISH PORTRAITS AND LANDSCAPES

FORMED BY THE LATE

R. HALL McCORMICK

TO BE SOLD AT UNRESTRICTED PUBLIC SALE

IN THE GRAND BALLROOM OF

THE HOTEL PLAZA

FIFTH AVENUE, 58th to 59th STREET

ON THURSDAY EVENING, APRIL 15th, 1920

BEGINNING PROMPTLY AT 8.15 O'CLOCK

ILLUSTRATED CATALOGUE

OF THE NOTABLE

PRIVATE COLLECTION

OF

PORTRAITS AND LANDSCAPES

BY THE GREAT AND LITTLE

BRITISH MASTERS

FORMED BY THE LATE

R. HALL McCORMICK

OF CHICAGO

TO BE SOLD AT UNRESTRICTED PUBLIC SALE

BY DIRECTION OF MRS. R. HALL McCORMICK

IN THE GRAND BALLROOM OF

THE HOTEL PLAZA

ON THE EVENING HEREIN STATED

THE SALE TO BE CONDUCTED BY

MR. THOMAS E. KIRBY

AND HIS ASSISTANT, MR. OTTO BERNET, OF THE

AMERICAN ART ASSOCIATION, MANAGERS

MADISON SQUARE SOUTH, NEW YORK

1920

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THE AMERICAN ART ASSOCIATION
DESIGNS ITS CATALOGUES AND DIRECTS
ALL DETAILS OF ILLUSTRATION
TEXT AND TYPOGRAPHY

THE R. HALL McCORMICK COLLECTION

The majority of the paintings that form the collection of the late R. Hall McCormick, of Chicago, were acquired in London about 1891-1894. A few examples were purchased subsequently both in Paris and in New York.

With some four exceptions, all the paintings belong to the English school. Moreover, they may be dated during the period extending from the reign of Charles I to that of Victoria, a range of some two centuries. Cornelis Janssens, who is the connecting link by descent, residence and travel of the Flemish, Dutch and English schools, provides us with a late "Portrait of a Lady." Three refer back to the art of Lely, by whom is the "Portrait of Frances Stewart, Duchess of Richmond." This lady has not only a historical and aesthetic interest but also an iconographical one, as she sat as the model of the figure of Britannia on the coinage of her day, and her beauty was incontestable. In the words of a contemporary we read, regarding her, that "on the reverse is our beauty's pride." Two portraits, rather similar in general type, are to the credit of Kneller, while "Saeharissa" stands for the rarely encountered art of John Riley. This lady's portrait has also a literary significance from having figured in the private affairs of the poet Waller.

The revival of native British art in the 18th Century finds an echo in the original work of Hogarth, whose "Young Woman" and "Modern Midnight Conversation"—the latter not wholly attractive in subject—lead up to the coming of Hudson. Thus we pass to Reynolds, whose "Elizabeth, Lady Taylor," is the earliest of three examples here. It belongs to the extremely early date of 1757. How far back it may be set in the *œuvre* of Sir Joshua may be deduced from the fact that the future President gave no recorded sittings—if, indeed, he gave any at all—earlier than 1755. That canvas may be said to reflect the numerous converging influences at work in that transitional period. Indeed, it lacks only one of those influences that survived in the art of England in post-Van Dyck days,—that of Gandy. The "Mrs. Baldwin" has only to be seen alongside of it to mark a noteworthy development in this painter's original style.

Gainsborough declared that he painted portraits to make money, and landscapes because he loved them. Representative of the former branch of his professional art is his "Mrs. Robinson," while of the

four other canvases by him, that entitled "Landscape" was obviously painted under the influence exerted by a study of the Dutch painter Wynants. From the hand of Raeburn comes the virile "Lord Hamilton," posed with dignity in a simple, wooden chair of Lincoln green; here also is seen Raeburn's "Miss Jean Cameron," of Fassifern, who married Roderick MacNeil of Barra. The "Lady Beauchamp" by Romney, painted about 1780, anticipates by some eight years the "Alexander Blair" from the same brush. Francis Cotes's "Young Lady" is the more acceptable, as it is not carried through with the gritty and chalky technique that he often used. Beechey's "Portrait of the Artist's Wife," seeing that it represents her unaccompanied by any of her children, seems to be an unexhibited work. Lawrence also is represented in a sprightly and exhilarating note in the genial "Canova," whom he met as late as 1819. The canvas of a woman and child by John Opie, one of five works by the "Cornish wonder," is entitled "Lady Hamilton and Child." But the argument that it was intended to symbolize Hannah presenting the boy Samuel to Eli seems a sound one. T. Phillips did not depend on tone or glaze for the powerful appeal of his "Tom Moore," while the congenial illustrator and decorative painter Stothard provides for us a typical "May Queen." The chief occupation of Robert Smirke was book illustration, and his "New Page" and "Obdurate Mother" remind us of the comparative paucity of his oil paintings. On the other hand, Sir David Wilkie exhibited 100 pictures at the Royal Academy; and his love for historical genre and his effective style of handling detail may be measured by the two canvases of vastly different subject and conception. Yet his "Market Day at St. Andrews" prepares us for his very late "Escape of Mary, Queen of Scots," shown at the Royal Academy in 1837.

It would appear that Mr. McCormick deliberately planned that his collection should exemplify in equal degree both portraiture and landscape painting in England. Consequently, we find Richard Wilson painting a sunny picture with a large mass of warm cloud and a liquid touching in leafage. Typical in his classical manner is the "Bridge of Augustus at Rimini." We find ourselves in sympathetic and uplifting mood when confronted with the works of Turner, the one man who saw nature in relation and subjection to the human soul. It happens that his "Bath Abbey" dates from 1795 and is so early an essay by him in oil—in contradistinction to his masterly achievements even by that date in the water color medium—that it actually precedes by two years the earliest of his oils preserved in the London National Gallery to-day. Three years later, in 1798, while tramping from place to place, and

finding himself on the confines of Snowdon, he painted the very charming "Waggoners: Early Morning." His exact contemporary, but less brilliantly original co-worker, Constable, gives us a page of English cultivated landscape, leaving untouched its mountains and lakes, in his "Hampstead Heath." It is a rustic subject rather than a visualized landscape that Barker of Bath places before us in his "Shepherd's Dog," painted in 1837, the year of Constable's death.

Examples of the Norwich school of landscape painting are still far from numerous on this continent, and for that reason we may lay stress on "The Edge of the Wood" by John Crome, the head and founder of the School. If Crome painted "for the sake of air and space," as he maintained, Cotman found his professional activities equally unremunerative. His "Signal Tower at Yarmouth" is gently fused in tone, while Stark in his "Near Thorpe" and "Landscape" paints with loving care the structure of tree, trunk, branch and leaf as synthetically related. Henry Dawson and George Vincent follow in their wake, and P. Nasmyth, "the Scottish Hobbema," shows much detail in the handling of a simple subject. Then follow Callcott and Clarkson, Stanfield, Mueller and Linnell, with William Linton painting a "Mountain Lake." The antiquarian will find delight in a study of "The Warships of Admiral Nelson" as presented by Thomas Luny, and the landlubber will dwell on the old-time appearance of Pollard's "Coach versus Steam." To Landseer we naturally turn for animal portraiture and anecdote, and his "Dog Jolly" finds a place in our chronological survey. Doubtless, the writer who once contended that "the pigsties of George Morland are as aesthetic as the drawing-room pieces of Laneret" would urge upon us the claims of his "Contentment," and would extol the simple beauties of his "Noonday." If William Collins also paints animals, he renders them in a different setting and makes them play their part in the daily amusements of natural and lively children residing in country places. In due course we turn again to portraiture, and so encounter the modern mood and simple appeal presented by G. F. Watts in his "Portrait of Mrs. Val Prinsep."

We must briefly allude to the few paintings by Old Masters of the foreign schools, at the head of which comes Moro's "Lady" accompanied by a "Young Lady" by Mierevelt. To more modern times belongs Pietro di Rotari's "Portrait of Marcolini."

We shall not be surprised to read that when the pictures of this collection were exhibited on public loan in the Art Institute, Chicago, in January, 1895, they were regarded as comparing favorably with certain of the large municipal collections in the provincial towns of

England. Moreover, they were nearly all placed on exhibition in 1898 in the Carnegie Institute, Pittsburgh; Copley Hall, Boston, in 1900, and as recently as September, 1917, they were again shown for five weeks in the Art Institute, at Chicago.

It may be added, in conclusion, that the main body of the private catalogue compiled many years ago under Mr. McCormick's supervision has for the most part been adapted to present purposes. But, unfortunately, it has been found necessary to reduce the volume of descriptive matter contained in it.

Maurice W. Brockwell.

CONDITIONS OF SALE

1. **Any bid** which is merely a nominal or fractional advanee may be rejeeted by the auctioneer, if, in his judgment, such bid would be likely to affect the sale injuriously.

2. **The highest bidder** shall be the buyer, and if any dispute arise between two or more bidders, the auctioneer shall either deeide the same or put up for re-sale the lot so in disputc.

3. **Payment** shall be made of all or such part of the purehase money as may be rcquircd, and the names and addresses of the purchasers shall be given immediately on the sale of every lot, in default of which the lot so purchased shall be immediately put up again and re-sold.

Payment of that part of the purehase money not made at the time of sale shall be made within ten days thereafter, in default of which the undersigned may either continue to hold the lots at the risk of the purchaser and take such action as may be neeessary for the enforcement of the sale, or may at public or private sale, and without other than this notice, re-sell the lots for the benefit of such purchaser, and the deficiency (if any) arising from such re-sale shall be a charge against such purchaser.

4. **Delivery** of any purchase will be made only upon payment of the total amount due for all purchases at the sale.

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Delivery may be made, at the diseretion of the Association, of any purehase during the session of the sale at which it was sold.

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AMERICAN ART ASSOCIATION,
American Art Galleries,
Madison Square South,
New York City.

CATALOGUE

EVENING SALE

THURSDAY, APRIL 15, 1920

IN THE GRAND BALLROOM
OF THE PLAZA

BEGINNING AT 8.15 O'CLOCK

JAMES A. O'CONNOR

English School: 1793—1841

1—*LANDSCAPE*

Height, 18 *inches; length*, 24 *inches*

The country road is animated by the placing of three figures before us. With them are contrasted the pensive woman sitting at the roadside. Yet from the distance approach even other figures.

JOHN SELL COTMAN

NORWICH SCHOOL: 1782—1842

2—*THE SIGNAL TOWER AT YARMOUTH*

Height, 16 *inches; length*, 21 *inches*

IN the distance is the Signal Tower, with the undulating line of shore beyond, softly outlined through the misty atmosphere. In the foreground are several herring-boats, their sails of warm brown tint mingling contrastingly with the golden warmth of the sky. The picturesque figure of a fisherman is seen in the immediate foreground, as he drags his net along the shore toward his boat.

From the collection of Frederick Chapman, Esq., of Dudley Hall, Gloucestershire, England.

Purchased from Wallis & Son, London, in August, 1893.

Exhibited at the Carnegie Institute, Pittsburgh, 1898.

Exhibited in Copley Hall, Boston, in 1900 *by the Boston Art Students' Association, No.* 52.

GEORGE VINCENT

NORWICH SCHOOL: 1796—1830

3—*LANDSCAPE*

Height, 14⅞ *inches; length*, 20¼ *inches*

THROUGH the soft windy clouds of an English sky the sun is breaking, and lights up the peaceful expanse of green pasture to the left of the picture. In the foreground a group of cattle are grazing by the borders of a quiet, rush-edged stream, their dark forms reflected in its clear depths.

Signed, and dated 1831.

From the collection of A. W. Dunn, Esq., of Liverpool, England.

Purchased from Stephen Gooden, London, in September, 1892.

Exhibited at the Art Institute, Chicago, 1895.

Exhibited at the Carnegie Institute, Pittsburgh, 1898.

Exhibited in Copley Hall, Boston, in 1900 *by the Boston Art Students' Association, No.* 64.

JAMES STARK

NORWICH SCHOOL: 1794—1859

4—*LANDSCAPE*

Height, 18¼ *inches; length*, 25½ *inches*

To the left of the picture a stream, shadowed in the foreground by many an overhanging tree upon its borders, gives back the bright reflection of the sunny sky. To the right, in strong contrast to the brilliant heavens and open country, is massed the dark foliage of a deep forest. A winding road, marked by the ruts made by heavy wheels, enters the wood. By the rush-bordered margin of the stream, in the foreground, a boat is fastened, its two occupants lazily pursuing the angler's craft.

Purchased from Arthur Tooth & Sons, London, in December, 1894.

Exhibited at the Art Institute, Chicago, 1895.

Exhibited at the Carnegie Institute, Pittsburgh, 1898.

Exhibited in Copley Hall, Boston, in 1900 *by the Boston Art Students' Association, No.* 62.

GEORGE MORLAND

ENGLISH: 1763—1804

5—*A RUSTIC COTTAGE*

Height, 12½ *inches; length*, 15⅝ *inches*

To the right of the picture stands a cottage, its thatched roof hardly distinguishable from the green depths of the forest behind. Upon the gnarled roots of a fine old beech tree, which fronts the cottage, rests the laborer at the noon-hour. His wife has brought to him their child, while in the doorway of the cottage sits the grandmother, looking out upon the trio. To the left of the picture, the soft clouds are breaking overhead.

Signed, dated 1793, *on the right.*

Apparently the picture lent to the Exhibition of Old Masters at the Royal Academy in 1876, *No.* 94, *as "A Rustic Cottage, figures in the foreground," by Joseph Robinson. It is the companion to a "Wood Scene."*

Purchased from Paul & Dominic Colnaghi & Company, London, in September, 1892.

Exhibited at the Art Institute, Chicago, 1895.

Exhibited at the Carnegie Institute, Pittsburgh, 1898.

Exhibited in Copley Hall, Boston, in 1900 *by the Boston Art Students' Association, No.* 37.

JOHN CROME (OLD CROME)

NORWICH SCHOOL: 1769—1821

6—*THE EDGE OF THE WOOD*

Height, 16⅞ *inches; length*, 21½ *inches*

THE wood, which lies to the left of the picture, is painted in deep shadow, save where a gleam of golden sunshine illumines the light foliage of the trees on the border of the meadow. In the half darkness of fast approaching twilight may be seen a few sheep browsing, while two figures are discerned crossing the field to the right of the picture.

From the collection of Dawson Turner, Esq., of Norwich, England, who purchased it from the artist, as is stated on the back.

Purchased from Stephen Gooden, London, in October, 1892.

Exhibited in Copley Hall, Boston, in 1900 *by the Boston Art Students' Association, No.* 47.

JOHN LINNELL

ENGLISH: 1792—1905

7—*MIDDAY*

Height, 19⅜ *inches; length*, 24⅝ *inches*

ALL is light and brightness, save where a large oak, with wide-spreading branches, casts broad shadows over the meadow. In this grateful shade the shepherds are resting with the sheep, while in the distance cattle are grazing.

Signed, and dated 1847

From the John Gibbons Collection.

Exhibited at the Royal Academy in 1847, *No.* 245, *as "Midday."*

Purchased from Arthur Tooth & Sons, London, in August, 1894.

Exhibited at the Art Institute, Chicago, 1895.

Exhibited at the Carnegie Institute, Pittsburgh, 1898.

Exhibited in Copley Hall, Boston, in 1900 *by the Boston Art Students' Association, No.* 59.

SIR AUGUSTUS WALL CALLCOTT, R.A.

ENGLISH: 1779—1844

8—*A VIEW OF GREENWICH*

400 *Height*, 18¼ *inches; length*, 22¾ *inches*

WHILE in the distance may be seen the outline of Greenwich Hospital, the interest of the picture centers round that portion of the river which occupies the foreground, and, mirror-like, reflects the image of the crafts upon its smooth, unruffled surface. To the right may be seen a vessel with sails full spread, and near it a smaller boat is moored, as if for the purpose of unloading. In the immediate foreground the eye is attracted to two small rowboats, each with a single occupant. The one is making its way toward the larger vessel, the other returning therefrom.

Purchased from Wallis & Son, London, January, 1897.

Exhibited at the Art Institute, Chicago, 1895.

Exhibited at the Carnegie Institute, Pittsburgh, 1898.

Exhibited in Copley Hall, Boston, in 1900 *by the Boston Art Students' Association, No.* 51.

SIR EDWIN LANDSEER, R.A.

English: 1802—1873

9—*THE DOG "JOLLY"*

Height, 17 *inches; length*, 21 *inches*

The expression of the dog's face, the glimpse of his red tongue, the right ear slightly pricked up, and the turn of head and eye are all indescribably true.

The following is an extract from a letter from Sir Edwin which accompanies this painting: "Given to dear Eliza Prickett by her devoted and dearly attached friend, E. Landseer, who takes this opportunity of thanking her with his whole heart for her unceasing, endless kindness during his long and painful illness. Her dog, named Jolly, has also been a faithful companion. E. L."

Purchased from J. J. Wigzell, London, in September, 1892.

Exhibited at the Art Institute, Chicago, 1895.

Exhibited at the Carnegie Institute, Pittsburgh, 1898.

Exhibited in Copley Hall, Boston, in 1900 *by the Boston Art Students' Association, No.* 68.

JOHN CONSTABLE, R.A.

English: 1776—1837

10—*HAMPSTEAD HEATH*

(Panel)

Height, 19½ *inches; width*, 16 *inches*

In the immediate foreground a shepherd is seen driving his flock homeward. To the right rises the upland with its tawny overgrowth, to the left is a clump of darker brushwood. In the distance may be seen a church, and far beyond, the heath stretches onward to the horizon.

From the Murietta Collection, formerly in the possession of the Marchesa De Santuse. Exhibited at the World's Columbian Exposition, Chicago, 1893.

Purchased from J. J. Wigzell, London, in September, 1892.

Exhibited at the Art Institute, Chicago, 1895.

Exhibited at the Carnegie Institute, Pittsburgh, 1898.

Exhibited in Copley Hall, Boston, in 1900 *by the Boston Art Students' Association, No.* 49.

GEORGE BARRETT WILLCOCK

English: 1820—1852

11—*A THUNDERSTORM AT HAMPSTEAD HEATH*

Height, 12½ *inches; length*, 18⅛ *inches*

To the left of this landscape the heavy storm clouds hang low, adding a lurid tone to the trees. Through a rift in the clouds the sunlight streams, and falls upon a herd of cattle, as they are driven across the heath. Its brilliancy is reflected also in the calm pool, bordered with bulrushes, which lies to the left of the picture. To the right stretches a broad expanse of wooded country.

Purchased from Henry Graves & Company, London, in October, 1892.

Exhibited at the Art Institute, Chicago, 1895.

Exhibited at the Carnegie Institute, Pittsburgh, 1898.

Exhibited in Copley Hall, Boston, in 1900 *by the Boston Art Students' Association*, No. 73.

PATRICK NASMYTH

ENGLISH: 1787—1831

12—*DUNKELD FERRY: A VIEW ON THE TAY*

Height, 19⅛ *inches; length*, 25⅛ *inches*

EVENING is approaching. The scene is one of quiet majesty; on either side the giant crags rise high; to the right their summits mingle with the dark overhanging clouds. A well-laden ferryboat is seen in the shadow near the further shore, its occupants clad in costumes that add a touch of color to the scene; on the opposite bank a group of men stand ready to be conveyed across the placid waters.

From the Albert Levy Collection.

Purchased from Thos. McLean, London, in October, 1893.

Exhibited in Copley Hall, Boston, in 1900 *by the Boston Art Students' Association, No.* 54.

RICHARD PARKES BONINGTON

English: 1807—1828

13—*AN ITALIAN LANDSCAPE*

Height, 18 *inches; length*, 25⅜ *inches*

It is eventide. The country stretches onward for miles, a dark line of almost unbroken evenness. On the distant horizon is seen the dim outline of a cathedral city, still bathed in sunlight. In the foreground from under the dark arches of a bridge flows a river, its water a bright reflection of the sky. On the left bank rise two trees, one a tall pine, its tufted top a darker mass against the dark clouds; near at hand, upon the borders of the stream, a group of peasants are resting, deep in conversation. Beyond this group is seen a cluster of cottages with sloping roofs.

Exhibited at the Art Institute, Chicago, 1895 *and* 1919.

Exhibited at the Carnegie Institute, Pittsburgh, 1898.

Exhibited in Copley Hall, Boston, in 1900 *by the Boston Art Students' Association, No.* 67.

THOMAS BARKER (BARKER OF BATH)

English: 1769—1847

14—*THE SHEPHERD DOG*

Height, 19 *inches; length*, 26 *inches*

The shepherd, a hardy Highlander, has left his flock, which may be seen in the distance, and has paused to administer well-merited punishment to the collie, who has evidently forgotten his duty, and injured instead of protecting two lambs. The shepherd has gathered them in his arms, as if to care for them; near at hand stand two old sheep with heavy fleeces, who are tending their young. To the left of the picture, the dark stormy sky has just broken.

Painted in 1837, *and signed.*

Purchased from Dowdeswell & Dowdeswell, London, in August, 1893.

Exhibited at the Art Institute, Chicago, 1895.

Exhibited at the Carnegie Institute, Pittsburgh, 1898.

Exhibited in Copley Hall, Boston, in 1900 *by the Boston Art Students' Association, No.* 46.

WILLIAM COLLINS, R.A.

ENGLISH: 1788—1847

15—*CHILDREN PLAYING WITH A BIRD'S NEST*

Height, 21½ *inches; length*, 26½ *inches*

IN the foreground stands a stone cottage, its window opening outward. Upon the wall, near the door, hangs an old-fashioned wicker birdcage. The door lies in deep shadow; upon the step a mother sits, her baby standing near her. The mother's eyes rest upon a group of children, clad in multicolored garments, who are playing with a nest full of young birds. One boy has found another interest, and with an expression of mischief upon his face is encouraging a small dog, who, with pointed fangs, is meditating an attack upon a cat. The background of the picture shows an outhouse and a group of trees, massed against a sky of dark gray tint.

Signed, and dated 1809.

From the Charles Wells Collection.

Purchased from Arthur Tooth & Sons, London.

Exhibited at the Art Institute, Chicago, 1895.

Exhibited at the Carnegie Institute, Pittsburgh, 1898.

Exhibited in Copley Hall, Boston, in 1900 *by the Boston Art Students' Association, No.* 56.

RICHARD WILSON, R.A.

ENGLISH: 1714—1782

16—*THE BRIDGE OF AUGUSTUS AT RIMINI*

Height, 25 inches; length, 30 inches

THE distribution of light in this picture makes it a good exponent of the artist's power of expressing both color and atmosphere. The far and middle distance, with the red-roofed houses, are bathed in the mellow sunlight, while the foreground lies in shadow; a few unobtrusive figures are skilfully introduced, thus adding a touch of life.

From the collection of J. Langham Burton, Esq., of Somersby, Lincolnshire, England.

Purchased from Henry Graves & Company, London, October, 1892.

Exhibited at the Art Institute, Chicago, 1895.

Exhibited at the Carnegie Institute, Pittsburgh, 1898.

Exhibited in Copley Hall, Boston, in 1900 *by the Boston Art Students' Association, No.* 14.

JOSEPH MALLORD WILLIAM TURNER, R.A.

ENGLISH: 1775—1851

17—*SNOWDON: WAGGONERS—EARLY MORNING*

Height, 25 inches; length, 30 inches

AN agricultural setting, with Snowdon raising its peak in the distance, shows us a white-hooded market-cart; peasants rest beside the stone cottages.

According to Armstrong, "Turner," p. 232, it was painted about 1798-1800.

Purchased through the Fine Art Society, London, in May, 1900.

Bought at the sale of the Right Rev. H. D. Nixon, Bishop of Tasmania, whose father purchased it from Turner at the beginning of the century. Subsequently in the collection of Sir William Drake. It is signed: W. TURNER.

Exhibited at the Art Institute of Chicago, 1919.

THOMAS GAINSBOROUGH, R.A.

English: 1727—1788

18—*A FOREST SCENE WITH CATTLE*

Height, 23¾ *inches; length*, 33¼ *inches*

A broad pond, overshadowed by heavy masses of foliage. The overhanging atmosphere seems saturated with moisture. In the foreground a herdsman is seen leading his cattle to the left along the border of the pond.

Purchased from Dowdeswell and Dowdeswell in October, 1892.

Exhibited at the Art Institute, Chicago, 1895.

Exhibited at the Carnegie Institute, Pittsburgh, 1898.

Exhibited in Copley Hall, Boston, in 1900 *by the Boston Art Students' Association, No.* 20.

GEORGE MORLAND

English: 1763—1804

19—*ANIMAL CONTENTMENT*

Height, 24¾ inches; length, 30 inches

In this picture only the gray, cloud-swept sky and the branches of two fine old beeches, from which the dead leaves are falling, combine to give an idea of unrest and motion. All else is suggestive of unthinking, idle contentment. Within the limits of a rough, wooden fence, whose gate lies in deep shadow, are three pigs. Upon them the light is centered; two are lazily dozing upon the straw-strewn ground, the third is enjoying a green cabbage, looking all the while with a sidelong glance upon his sleeping companions.

Fully signed on the left.

Exhibited at the World's Columbian Exposition, 1893.

Exhibited at the Art Institute, Chicago, 1895.

Exhibited at the Carnegie Institute, Pittsburgh, 1898.

Exhibited in Copley Hall, Boston, in 1900 *by the Boston Art Students' Association, No.* 38.

WILLIAM ETTY, R.A.

English: 1787—1849

20—*A NUDE*

Height, 19½ *inches; length*, 25½ *inches*

This picture, which represents the nude form of a woman in a recumbent position, is characterized by the finely executed flesh tints, contrasted so ably with the green tone of the couch and the dark rich red of the drapery, upon which reposes the head with its auburn tresses. The figure is turned slightly to the left, while the weight of the body seemingly rests upon the right elbow. The head is thrown back, the chin being thus brought into prominence, and the eyes are closed.

From the Dunnestone Collection.

Exhibited at the Art Institute, Chicago, 1895.

Exhibited at the Carnegie Institute, Pittsburgh, 1898.

Exhibited in Copley Hall, Boston, in 1900 *by the Boston Art Students' Association, No.* 55.

WILLIAM ETTY, R.A.

ENGLISH: 1787—1849

21—*BATHER AT SUNSET*

(Panel)

Height, 26½ inches; width, 20 inches

FULL-LENGTH nude figure of a young woman of generous proportions, seated with back to the observer on the edge of a small bank which its own wild grasses anchor to a flat sandy seashore. Shells break the level of the sands about her, low white-caps roll beachward at her feet, and far out at the horizon is the last red glow of the departed sun, at the ocean's edge. With figure slightly toward the right, her head is turned abruptly to left, her rosy face being seen in profile across her left shoulder. She leans slightly upon her left hand, resting on pale blue and dark crimson draperies, and her right hand is raised in an attentive posture, to shoulder-level. Her dark chestnut hair is looped in heavy masses of rich color, and a white blossom-spray stands out over the centre of her forehead, emphasizing the deep rose of her cheek.

GEORGE MORLAND

ENGLISH: 1763—1804

22—*INTERIOR OF A STABLE*

Height, 20¾ *inches; length*, 29¾ *inches*

WHILE the whole stable is in deep shadow, a strong light is thrown upon the figure of a horse, as he stands eating his noonday meal, and brings into prominence the shaggy hair upon his forelegs, as well as the somewhat rustic harness. To the right may be seen the carter, as he leans upon his horse, looking at his two dogs, as they tumble in the hay.

Purchased from Edwin Parsons & Sons, London, in September, 1892.

Exhibited at the Art Institute, Chicago, 1895.

Exhibited at the Carnegie Institute, Pittsburgh, 1898.

Exhibited in Copley Hall, Boston, in 1900 *by the Boston Art Students' Association, No.* 39.

WILLIAM CLARKSON STANFIELD, R.A.

ENGLISH: 1794—1867

23—*A COAST SCENE*

Height 18 *inches; length,* 27 *inches*

IN the distance may be seen a rockbound coast, and the sails of ships at anchor, while in the foreground the surf breaks high upon the shores. The fishermen have drawn their boats high and dry upon the beach, and their darker tones contrast with the rich yellow of the sand. A touch of color is added by the red roof of the fisherman's hut which stands near at hand.

Purchased from Arthur Tooth & Sons, London.

Exhibited at the Art Institute, Chicago, 1895.

Exhibited at the Carnegie Institute, Pittsburgh, 1898.

Exhibited in Copley Hall, Boston, in 1900 *by the Boston Art Students' Association, No.* 60.

THOMAS STOTHARD, R.A.

English: 1755—1834

24—*THE MAY QUEEN*

Height, 20½ *inches; length*, 26¾ *inches*

4/6

Through the rifts in the foliage, which seems to form a green curtain in the background, the light breaks, and falls upon the figures in the foreground, three of whom are crowning the fourth, their queen, with the chaplets they have woven. The diaphanous texture of their classic draperies, in well-contrasted colors, is satisfactorily portrayed.

Purchased from Thomas McLean, London.

Exhibited at the Art Institute, Chicago, 1895.

Exhibited in Copley Hall, Boston, in 1900 *by the Boston Art Students' Association, No.* 30.

WILLIAM LINTON

ENGLISH: 1788—1876

25—*THE MOUNTAIN LAKE*

Height, 24 inches; length, 36 inches

FROM the high plateau in the foreground is seen a mountain lake, whose clear depths mirror back the azure sky, as well as the wooded hills, which stand like sentinels. To the left, upon the grassy upland, the sheep are resting under the noonday sun. To the right, upon the summit of the highest crag, rises a castle, almost lost among a wealth of forest. Along the water's edge are scattered a few fishing hamlets, whose boats, upon the smooth surface of the lake, add life and animation to the scene. In the distance the mountains, wrapped in purplish vapor, raise to heaven their peaks, capped with snow-white clouds.

Exhibited at the Art Institute, Chicago, 1895.

Exhibited at the Carnegie Institute, Pittsburgh, 1898.

Exhibited in Copley Hall, Boston, in 1900 *by the Boston Art Students' Association, No. 57.*

HENRY DAWSON

English: 1811—1878

26—*LANDSCAPE*

Height, 30 inches; width, 25½ inches

Against a sky of pale blue, rises the heavy foliage of three lofty trees. Upon their shade a group of boys are playing a game of marbles. Behind them a roughly finished wooden door leads to the cottages, whose red-tiled roofs may be seen above it. Two children stand with faces turned away, watching a little lass in red pinafore, who disappears down the narrow stile path. Upon the horizon rise the white wings of two wind-mills.

Exhibited in Copley Hall, Boston, in 1900 *by the Boston Art Students' Association, No.* 69.

JOHN SELL COTMAN

NORWICH SCHOOL

27—*LANDSCAPE WITH FIGURES AND CATTLE*

Height, 30¼ *inches; width*, 25 *inches.*

THE origins of the Norwich School were in part affected by the art of Holland, as studied in the examples shipped across from the Continent. Even though the painters in this group were very badly remunerated, they studied the rivers, canals and landscapes of their own flat country to such effect as to invest their works with an air of novelty and a genuine atmosphere of originality, nor did they hesitate to travel abroad and derive benefit by the examples of French painters. Typical is the slow, wide expanse of water, the browsing cattle well composed and diversified, and above all the sheer breadth of brush-work in the trees, with their massive branches as is depicted in this example of the Norwich School in its finest period.

ROBERT SMIRKE, R.A.

ENGLISH: 1752—1845

28—*THE NEW PAGE*

Height, 32 inches; width, 22 inches

A YOUNG lad has apparently just made application for the position of page, and now stands on trial before the supreme court of the household. The master of the house sits at his ease carelessly indifferent to the evident nervousness of the boy, whose knees seem about to give way under him, but who, nevertheless, succeeds in winning the favor of his young mistress. She stands by, and listens with marked approval, while beside her is the housekeeper, who, by her every gesture, expresses surprise and alarm that the application of one so young should be favorably considered.

Exhibited in Copley Hall, Boston, in 1900 *by the Boston Art Students' Association, No.* 27.

ROBERT SMIRKE, R.A.

English: 1752—1845

29—*THE OBDURATE MOTHER*

Height, 31¼ inches; width, 22 inches

On a sofa is seated the obdurate mother, attired in a black velvet robe; her fan is firmly grasped in her left hand. The pose of the head and the expression of every feature denote a decision which will render futile the earnest pleadings of her daughter, who sits beside her, and seems to desire to add caress to entreaty. The lines of her white-robed form are graceful, and her hair falls in heavy tresses to her shoulders.

Exhibited in Copley Hall, Boston, in 1900 *by the Boston Art Students' Association, No.* 28.

JAMES STARK

NORWICH SCHOOL: 1794—1859

30—*NEAR THORPE*

Height, 25 inches; length, 36 inches

1600

WHITE clouds float in the pale sky, while the sunshine, slanting through the green trees, adds many a touch of gold to the foliage, and a fresh luster to the silvery bark of an old beech tree in the foreground of the picture. The broad road, which leads far into the forest, is bathed in sunshine, broken by soft shadows cast by the overhanging trees. Just emerging from the green depths may be seen a country woman with blue apron and folded white kerchief, who leads a little child by the hand. A man on horseback has paused before the door of a cottage. Through an opening in the trees comes a glimpse of the blue hills, far distant.

From the collection of Arthur Anderson, Esq.

Purchased from Arthur Tooth & Sons, London, in July, 1893.

Exhibited at the Art Institute, Chicago, 1895.

Exhibited at the Carnegie Institute, Pittsburgh, 1898.

Exhibited in Copley Hall, Boston, in 1900 *by the Boston Art Students' Association, No.* 61.

WILLIAM HOGARTH

English: 1697—1764

31—*MODERN MIDNIGHT CONVERSATION*

Height, 27 inches; length, 36 inches

Eleven congenial spirits, who have already consumed unmeasured quantities of wine, are now ready, according to their different ability, to attack a capacious bowl of punch. One man, habited in red, has already fallen to the floor; another, staggering beside him, will doubtless soon follow his example; one has sunk into a drunken slumber, while another, upon the right of the picture, seems to struggle against approaching misery. The more steady-headed among the number have put a light to their long pipes, and one holds a candle in dangerous proximity to his lawn ruffle. The presiding genius of the punch-bowl, known as "the rosy-gilled parson," is a caricature of a well-known clergyman of the period, who at times had no regard for his cloth.

Formerly the property of Mr. Samuel Ireland, author of "Hogarth's Life."

Purchased from S. T. Smith, London, in 1892.

Exhibited at the Art Institute, Chicago, 1895 *and* 1919.

Exhibited at the Carnegie Institute, Pittsburgh, 1898.

Exhibited in Copley Hall, Boston, in 1900 *by the Boston Art Students' Association, No.* 12.

WILLIAM HOGARTH

32—*A CONVERSATION PIECE*

Height, 41 *inches; length,* 63½ *inches*

Perhaps no satirist has ever represented in paint as truthfully as this Georgian artist scenes of profligacy in high life and the crude moments of rude merriment. In this apartment, with its tiled floor, fourteen small figures are grouped in pleasurable spirit. On the left two are seated on a pile of books, and a lackey serves them with drink. More to the right others are round a table, while several of humbler rank stand near the door, at which enters a person of distinction. So faithful is the rendering of the spirit of the times that paintings hang against the green-toned wall.

RICHARD WILSON, R.A.

English: 1714—1782

33—*LANDSCAPE*

Height, 22 inches; length, 35 inches

The sky, of a delicious blue, parts to the right of the picture and discloses a golden glory, which glints and glimmers over the trees in the foreground. The softly flowing stream reflects the brilliancy of the sky, and the overhanging branches of the trees upon its banks. Upon the right of the picture the twisting boughs stand out against the sky, while to the left the tones are more sombre, touched here and there by a gleam of light, and in the background the gray mountains stand out in relief beside a heaven of softer blue.

Exhibited in Copley Hall, Boston, in 1900 *by the Boston Art Students' Association, No.* 15.

SIR AUGUSTUS WALL CALLCOTT, R.A.

English: 1779—1844

34—*WARWICK CASTLE*

Height, 28 *inches; length*, 36 *inches*

In the distance rises the castle, wrapped in the blue haze of morning, yet standing out against the pale sky, with its light summer clouds. In the foreground, where a meadow slopes down to meet a stream of green-blue water, there stands a man busy with the horses which have been allowed to pasture there. To the left a boy is steering his boat down the stream. The vista narrows, until it is crossed by a wooded terrace, adding many another tint to the already rich variety of green.

From the Lucy Collection.

Purchased from Thomas McLean, London, in July, 1893.

Exhibited at the Art Institute, Chicago, 1895.

Exhibited at the Carnegie Institute, Pittsburgh, 1898.

Exhibited in Copley Hall, Boston, in 1900 *by the Boston Art Students' Association, No.* 50.

WILLIAM JAMES MUELLER

35—*A VIEW IN NORTH WALES*

Height, 28 inches; length, 36 inches

Against a sky of deep indigo tint, with light floating clouds, rises high a heavy mass of foliage in mingled tones of green. Below is seen a mountain torrent, as it frets its way onward over its rocky bed. As the water whirls and foams, it leaves bare many of the higher boulders, which stand out in strongly contrasted colors. In the foreground a woman and a boy, clad in rustic garb of many a vivid shade, add a touch of life to the scene.

From the Baring Collection, London.

Exhibited at the Art Institute, Chicago, 1895.

Exhibited at the Carnegie Institute, Pittsburgh, 1898.

SIR DAVID WILKIE, R.A.

Scottish: 1785—1841

36—*MARKET DAY AT ST. ANDREWS, SCOTLAND*

Height, 25¼ *inches*; *length*, 42¼ *inches*

The glimpse of the sea in the distance and the characteristic architecture of the town make an admirable setting for the figures and scenes, about which the main interest of the picture centers. Here may be noted the linen-draper, auctioneering his goods, while in the foreground a countryman bends over to unpack his crockery, and his "gudewife" concludes a bargain with a couple, whose festive garb marks them as a newly-wedded pair. To the left may be seen the never-failing Italian with his hand organ and monkey. On the right are the many stalls, where multifarious bargains may be struck; foremost of all the shoemaker stands prominent, as he fits a shoe to a fair lady's foot.

From the collection of Alfred Woodewiss, Esq., of Derby, England.

Purchased from Arthur Tooth & Sons, London, in August, 1894.

Exhibited at the Art Institute, Chicago, 1895.

Exhibited at the Carnegie Institute, Pittsburgh, 1898.

Exhibited in Copley Hall, Boston, in 1900 *by the Boston Art Students' Association, No.* 53.

RICHARD PARKES BONINGTON

English: 1801—1828

37—*VENICE*

Height, 28 inches; length, 44 inches

The gold glitter of the sun, on the sparkling waters of a by-canal in Venice, makes gay a scene with sailing vessels floating near buildings and a church. In their daily occupations are men on a raft that is moored near piles. A small bridge is in the right distance.

RICHARD WILSON, R.A.

English: 1714—1782

38—*CLASSIC ITALY*

Height, 41 *inches; length*, 51 *inches*

A contadino with his fishing rod stands in poetic reassurance near a stone under a tree that spreads its branches on the bank of a slow-running river. Cattle are at pasture at the top of a hill on the right and from it gushes out a torrent of water. A classical temple protrudes its massive lines into the left foreground. Yet again we have buildings of classic times amid a romantic setting that ennobles the distant scene.

THOMAS GAINSBOROUGH, R.A.

English: 1727—1788

39—*LANDSCAPE*

Height, 40 inches; length, 50 inches

In the foreground of this picture, against an azure sky, is outlined in contrasting tones of green the feathery foliage of a group of large oak trees, which grow not far from a pond, where a thirsty cow has already paused for water, while two others are ready to follow her example. In the background to the left stand a few cottages, almost concealed by a mass of forest green, while to the right may be seen in a stronger light, on the crest of a gentle hill, a farmer with his horse and wagon, and on the sloping side a flock of sheep nibbling the tender grass.

Purchased from J. J. Wigzell, London.

Exhibited at the Art Institute, Chicago, 1895.

Exhibited at the Carnegie Institute, Pittsburgh, 1898.

Exhibited in Copley Hall, Boston, in 1900 *by the Boston Art Students' Association, No.* 21.

JOSEPH MALLORD WILLIAM TURNER, R.A.

English: 1775—1851

40—*BATH ABBEY*

Height, 42 inches; length, 50 inches

Early morning light falls on the façade of the Abbey, with its strange architectural features. Figures pass through the square, and others are outside the prosaic shop on the right.

Painted about 1795, according to Armstrong, "Turner," p. 218. At that very early period of his career, when he was only twenty, he worked as a topographical draughtsman and produced tinted drawings. It was only now that he began to practise in the oil medium. Indeed, this precedes by two years his earliest oil painting, that of "Moonlight at Millbank," in the London National Gallery.

Purchased from Lawrie & Co., London.

From the collection of C. Lyne Stephens, Esq.

This picture is catalogued in Sir Walter Armstrong's new work on Turner.

THOMAS GAINSBOROUGH, R.A.

English: 1727—1788

41—*A GIRL WITH PIGS* W. R. Hearst

Height, 50 inches; length, 59½ inches

On a stone near a building in the left foreground of our landscape setting is a peasant girl. She gives little thought to her tattered dress of brown and red, but surveys with interest the pigs which lick up their milk out of a brown dish on the right. Sheep browse under the trees in the distance of an undulating landscape.

Sir W. Armstrong, "Gainsborough," p. 208, describes this picture and states that it was engraved by Richard Earlom.

Exhibited at the Art Institute, Chicago, 1895.

Exhibited at the Carnegie Institute, Pittsburgh, 1898.

SIR DAVID WILKIE, R.A.

Scottish: 1785—1841

42—*THE ESCAPE OF MARY, QUEEN OF SCOTS*

Height, 47 inches; length, 65 inches

The artist represents history here with the aid of eleven small figures. The ill-fated Queen, standing majestically in the center, wears robes of white and red lined with ermine. A cavalier is about to help her into the boat in the foreground, while much agitation is rendered in the figures in the baekground, where the prison walls bespeak the sombre environment.

From the collection of E. Rose Tunno, Esq. (for whom it was painted).

Purchased from Dowdeswell & Dowdeswell, London, in May, 1902.

Exhibited in the Royal Accademy in 1837.

MICHAEL JANSZEN MIEREVELT

DUTCH: 1567—1641

43—*PORTRAIT OF A YOUNG GIRL*

(Panel)

Height, 26 inches; width, 21 inches

WHILE the general tone of this picture is dark, the coloring of the face is rich and warm, the rosy tint of the cheeks enhancing the brightness of the large brown eyes. The décolleté black gown is relieved by the full sleeves, slashed with white, by the elaborate lace collar, which stands out far behind as a stiff ruff, and by the heavy gold chain, which, after encircling the girl's shoulders, falls to her waist in front.

Exhibited at the Art Institute, Chicago, 1895.

Exhibited at the Carnegie Institute, Pittsburgh, 1898.

Exhibited in Copley Hall, Boston, in 1900 *by the Boston Art Students' Association, No.* 2.

SIR ANTONIO MORO

Dutch: 1512—1576

44—*PORTRAIT OF A LADY*

Height, 38 inches; length, 27½ inches

The black dress, the full sleeves slashed in red and puffed with white, the white chemisette and head-dress, all bespeak the dignity and self-composure of a middle period of Dutch art. Round her waist and lightly through her hand passes a massive gold chain to denote the rank of the lady. We almost lose sight of the small dog in the foreground.

From the collection of John Ellis Churchill, Esq., of Bath.

Purchased from Dowdeswell & Dowdeswell, London, in May, 1906.

Exhibited at the Art Institute of Chicago, 1919.

CONTE PIETRO DI ROTARI

ITALIAN: 1707—1762

45—*PORTRAIT OF COUNT MARCOLINI*

Height, 36 inches; width, 29 inches

THE man here represented, who was a director of the Dresden Porcelain Works from 1708 to 1762, is one whose easy carriage and delicate tapering fingers, in the act of taking a pinch of snuff, mark him out as a man of rank and position, while his every feature denotes decision of character. The colors are here dexterously blended and contrasted, the white wig, and the blue cloak thrown over the right arm, with the artistic red of the velvet coat and vest, richly embroidered in gold.

Purchased from J. Dray, Jr., Dresden.

Exhibited at the Art Institute, Chicago, 1895.

Exhibited at the Carnegie Institute, Pittsburgh, 1898.

Exhibited in Copley Hall, Boston, in 1900 *by the Boston Art Students' Association, No.* 13.

CORNELIS JANSSENS

DUTCH: 1590—1663

46—*PORTRAIT OF A LADY*

Height, 45 inches; width, 34½ inches

AMPLE in her proportions and rendered with auburn hair, decorative pearl ornaments and bracelets, the lady appears before us in the fine attire of a black dress which has its full sleeves lined with white. In her sober splendor she is represented with a light green background.

Exhibited at the Art Institute of Chicago, 1919.

SIR PETER LELY

English School: 1618—1680

47—*PORTRAIT OF THE COUNTESS OF PORTLAND*

Height, 46½ *inches; width*, 38⅛ *inches*

One of the beauties of the Court of Charles II; her tapering fingers play idly with a small ornate teapot, containing, doubtless, that beverage, which was still a luxury for the few. The short dark curls cluster closely together around a face, almost childlike in its soft outline. The eyes are dark and almond-shaped with drooping lids, expressive of a languid insouciance, the mouth curved with a full under lip; the harsh lines of the bodice are relieved by a fold of lighter tone and by the soft, flowing sleeves, while the train of rich blue lights up the brown tints of the picture. The background, with its glimpse of sky to the left, is rendered more conventional by the introduction on the right of a group of carved cupids.

This portrait represents Frances, wife of Jerome, 2nd Earl of Portland. She was the second daughter of the 3rd Duke of Lenox, and was born 1617. The Countess of Portland was buried in Westminster Abbey on March 24, 1694.

Purchased from Dowdeswell & Dowdeswell, London, September, 1892.

Exhibited at the Art Institute, Chicago, 1895.

Exhibited at the Carnegie Institute, Pittsburgh, 1898.

Exhibited in Copley Hall, Boston, in 1900 *by the Boston Art Students' Association, No.* 6.

JOHN RILEY

English: 1646—1691

48—*SACHARISSA*

(Panel)

Height, 29 inches; width, 23½ inches

The prevailing tone of this pieture is dark, relieved by the golden hair of the lady, whieh forms a nimbus around a faee illumined by large dark eyes. The strong lines of the bodice are softened by the border of delieate laee, whieh also edges the sleeve and nearly meets a braeelet of pearls. A row of the same encircles the throat, and from eaeh ear hangs a single drop. The left hand, the only one visible, holds a fan.

Lady Dorothy Sidney (1617-1684) about 1635 met Edmund Waller, the poet, and rejected his offer of marriage. She became the Sacharissa of his poems, but married Henry, Lord Spencer, in 1639.

From the Grindley Collection, London.

Exhibited at the Art Institute, Chicago, 1895.

Exhibited at the Carnegie Institute, Pittsburgh, 1898.

Exhibited in Copley Hall, Boston, in 1900 *by the Boston Art Students' Association, No.* 8.

JOHN OPIE, R.A.

English: 1761—1807

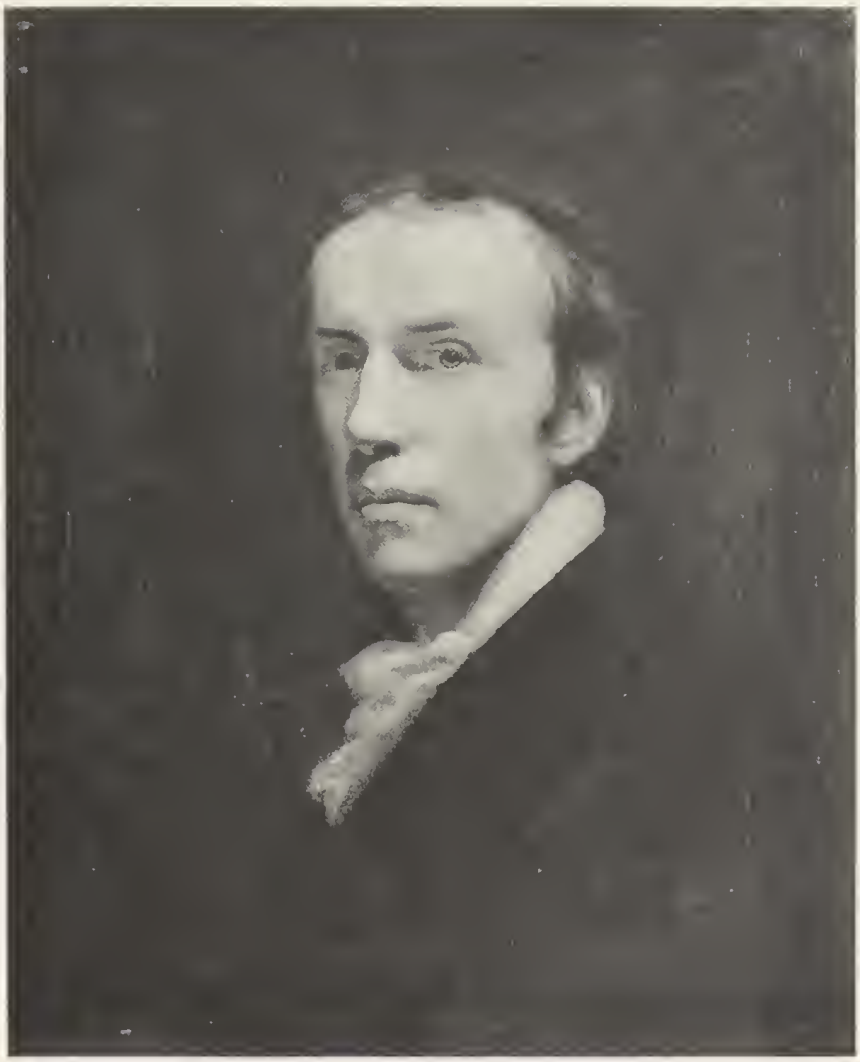
49—*PORTRAIT OF MAN*

Height, 24 inches; width, 20 inches

He appears before us in a simple black coat, the sombre tones of which are in a measure relieved by a white cravat which also stands out against the neutral-toned background.

Exhibited at the Art Institute, Chicago, 1895.

Exhibited at the Carnegie Institute, Pittsburgh, 1898.



WILLIAM HOGARTH

English: 1697—1764

50—*PORTRAIT OF A YOUNG WOMAN*

In a feigned oval: Height, 30⅛ inches; width, 25⅛ inches

The face, under the quaint lace cap with its bright blue bow under the pointed chin, is one which, in the upward curving corners of the mouth, is expressive of quiet but humorous self-reliance. The tone of the picture is a luminous gray relieved by the dark auburn of the hair, which is almost hidden under the cap.

Purchased from Dowdeswell & Dowdeswell, London.

Exhibited at the Art Institute, Chicago, 1895 *and* 1919.

Exhibited at the Carnegie Institute, Pittsburgh, 1898.

Exhibited in Copley Hall, Boston, in 1900 *by the Boston Art Students' Association, No.* 11.

SIR HENRY RAEBURN, R.A.

SCOTTISH: 1756—1823

51—*PORTRAIT OF A MAN*

Height, 22 inches; width, 18 inches

STRONG in its characterization, stolid in its self-composure, fully secure in its own immediate environment, this lifelike portrait of a man is assigned to Raeburn because of its virility. The clear eye, the deep shadow under the nose and the rapid brushing in of hair are in marked contrast of achievement with the sketchily rendered outlines of the coat and broad shoulders. Indeed, had the whole figure been carried through to completion, it would have been so massive an object as to lose part of its attractiveness.

GEORGE FREDERICK WATTS, R.A.

English: 1817—1904

Marshall Field

52—*PORTRAIT OF MRS. VAL PRINSEP*

Height, 27 inches; width, 23 inches

The portrait is Madonna-like in expression, yet strongly individual. The blue eyes, so deeply set, in no way belie the character of the mouth with its curved upper and full under lip. The hair, of a dark auburn, is parted above the forehead. A scarf of rich Titian red, thrown loosely over the shoulders, intensifies the warm coloring of this picture.

Florence, daughter of Frederick Robert Leyland, of Wootten Hall, Liverpool, married, in 1884, Valentine Cameron Prinsep, R.A. (1838-1904), a man of versatile accomplishments who was the friend of Dante Gabriel Rossetti and Lord Leighton. She, together with three sons, survived him. Watts painted the portrait of the husband also.

This is the picture which was exhibited at the Grosvenor Galleries, 1882, No. 201; and at the New Gallery, 1892, No. 168.

Mrs. Prinsep was a sister of Countess Somers, and aunt of Lady Henry Somerset.

Purchased from Robert Dunthorne, London, in April, 1893.

Exhibited at the Art Institute, Chicago, 1895.

Exhibited at the Carnegie Institute, Pittsburgh, 1898.

Exhibited in Copley Hall, Boston, in 1900 *by the Boston Art Students' Association, No.* 72.

JOHN OPIE, R.A.

English: 1761—1807

53—*PORTRAIT OF YOUNG MAN*

Feigned oval: *Height*, 30 *inches; width*, 25 *inches*

The face here represented in three-quarter profile to the right is that of a young man, upon whose forehead hair of a dark hue grows low. Well-arched brows surmount blue eyes; the face is clean shaven, though the upper lip is slightly shaded; the chin and mouth are firm. The creamy tint of the neckcloth throws into prominence the flesh tints of the face, while soft ruffles fall over the hands, crossed in front.

Purchased from Dowdeswell & Dowdeswell, London, in June 1902.

Exhibited at the Art Institute, Chicago, 1895 *and* 1919.

Exhibited at the Carnegie Institute, Pittsburgh, 1898.

Exhibited in Copley Hall, Boston, in 1900 *by the Boston Art Students' Association, No.* 36.

SIR PETER LELY

English School: 1618—1680

Otto Bernet agt.

54—*PORTRAIT OF MADAME APHRA BEHN*

Height, 30 inches; width, 25 inches

The dark background of this picture, with its oval scroll-work, seems to form a fitting frame for this portrait, from which the eyes, shadowed by dark brows, look out with an easy nonchalance, while the mouth, with its curving upper lip and full under one, is expressive of the same. The pure oval of the face is in no way marred by the soupçon of fulness beneath the chin. The soft golden-brown hair gleams with pearls and the brown bodice is edged with delicate white, which rests lightly on the sloping shoulders, from which a black drapery has already fallen.

From the collection of Philip H. Howard, Esq., of Corby Castle, Carlisle, England. Exhibited by him in the National Portrait Exhibition, 1866, *No.* 864.

Purchased from Paul and Dominic Colnaghi & Company, London, September, 1891.

Exhibited at the Art Institute, Chicago, 1895.

Exhibited at the Carnegie Institute, Pittsburgh, 1898.

Exhibited in Copley Hall, Boston, in 1900 *by the Boston Art Students' Association*, No. 7.

FRANCIS COTES, R.A.

English: 1725—1770

55—*PORTRAIT OF A YOUNG GIRL*

Height, 30 inches; width, 25 inches

The face, which looks out from the canvas, is that of a young girl of the brunette type, whose dark hair is coiled high, and surmounted by closely entwined strings of seed-pearls. Some of the strings have fallen out of place, and rest in careless negligence upon the drapery of gray-blue tone which covers her shoulders and is loosely knotted in front, revealing the soft lines of throat and neck and the chemisette of white below. The dark eyes are surmounted by delicately penciled brows, the forehead is low, the lips curved, the chin finely molded, adding a piquancy to the perfect oval of the face with its soft flesh tints.

Purchased from S. P. Avery, Jr., of New York, October, 1895.

Exhibited in Copley Hall, Boston, in 1900 *by the Boston Art Students' Association, No.* 18.

SIR JOSHUA REYNOLDS, P.R.A.

English: 1723—1792

56—*THE OBOE PLAYER*

Height, 30 inches; width, 25 inches

Facing the front, with his eyes turned to the left, he wears a blue coat and white cravat. He holds his oboe in his right hand, and poses before us with a curtain background on the left.

Exhibited at the Art Institute of Chicago, 1919.

THOMAS GAINSBOROUGH, R.A.

English: 1727—1788

57—*PORTRAIT OF A LADY OF QUALITY*

In a feigned oval: Height, 30 inches; width, 25 inches

The face, with its high thin nose, delicate lips and finely moulded chin, is eminently patrician. The powdered hair rises in soft lines from the forehead, which is marked by well-defined, expressive eyebrows, shading dark eyes. The ethereal blue of the cape, and the pearly tone of the swansdown, which edges it, mingle contrastingly with the brown of the under-wrap.

From the collection of the late William Winch, Esq., of Wyminus Park, Hatfield, Herts, England.

Exhibited at the Art Institute, Chicago, 1895.

Exhibited at the Carnegie Institute, Pittsburgh, 1898.

Exhibited in Copley Hall, Boston, in 1900 *by the Boston Art Students' Association, No.* 19.

GEORGE ROMNEY

ENGLISH: 1734—1802

58—*PORTRAIT OF LADY HAMILTON*

Height, 31 *inches; width*, 25½ *inches*

LADY HAMILTON is here represented as an Irish dancing girl. The sinuous lines of her lithe figure and the curve of her upraised right arm are suggestive of the grace of motion. Her color is heightened by the rapid dance. The deep red tone of the scarf, which floats behind her, adds a rich effect to the warm brown shade of her simple gown. The landscape in the background shows a distant mountain peak, crowned with light, against a cold gray sky.

Purchased from Charles Sedelmeyer, Paris, in July, 1893.

Exhibited at the Art Institute, Chicago, 1895.

Exhibited at the Carnegie Institute, Pittsburgh, 1898.

Exhibited in Copley Hall, Boston, in 1900 *by the Boston Art Students' Association, No.* 24.

SIR WILLIAM BEECHEY, R.A.

English: 1753—1839

59—*PORTRAIT OF LADY BEECHEY*

Height, 31½ *inches; width*, 26½ *inches*

The artist's wife, in a pose at once easy and graceful. She has paused, pencil in hand, and her blue eyes look up from under the drooping brim of a large straw hat. The brown tone of her dress is relieved by the almost transparent white fichu, carelessly knotted in front. The background is bright with the glow of the afternoon sun, while a well-wooded park stretches into the far-off distance.

Miss Anne Phyllis Jessup, who married Beechey about 1787, was an artist herself; she exhibited drawings at the Royal Academy before her marriage and miniatures afterwards. They had eight children born to them by 1800, when Beechey exhibited a portrait of her (No. 179) together with the youngest of the children.—W. Roberts: "Beechey," 1907.

Purchased from George Attenborough, London.

Exhibited at the Art Institute, Chicago, 1895.

Exhibited at the Carnegie Institute, Pittsburgh, 1898.

Exhibited in Copley Hall, Boston, in 1900 *by the Boston Art Students' Association, No.* 29.

JOHN HOPPNER, R.A.

English: 1758—1810

60—*PORTRAIT OF A YOUNG LADY*

Height, 30 inches; width, 25 inches

The face here portrayed is full of smiling mischief. The brown curls, which shade the face, are surmounted by a large hat with a band of blue. The white shawl, worn over a drapery of black, is fastened at the waist by a girdle of deep turquoise blue, a touch of blue which serves to light up the otherwise neutral tints of the picture. The background shows dark foliage against a blue sky.

Purchased from Kramer Brothers, London.

Exhibited at the Art Institute, Chicago, 1895.

Exhibited at the Carnegie Institute, Pittsburgh, 1898.

Exhibited in Copley Hall, Boston, in 1900 *by the Boston Art Students' Association, No.* 34.

GEORGE ROMNEY

ENGLISH: 1734—1802

61—*PORTRAIT OF LADY BEAUCHAMP*

Height, 30⅛ inches; width, 25 inches

THE portrait, which here stands out from the canvas, is that of a woman whose delicate features and well-poised head denote high breeding. Her slender throat rises, pillar-like, from the soft folds of her white gown, and her golden-brown hair, which falls in ringlets on her shoulders, is surmounted by a white turban.

Isabella Anne Ingram Shepherd, eldest daughter and co-heir of Charles, 9th Viscount Irvine. She married, 1776, Viscount Beauchamp (afterwards 2nd Marquess of Hertford). She died April 12, 1836. She sat for this picture in July and August, 1780.—WARD and ROBERTS: "Romney," 1904, Vol II, p. 9.

Purchased from Thomas Agnew & Sons, London, in November, 1892.

Exhibited at the Art Institute, Chicago, 1895.

Exhibited at the Carnegie Institute, Pittsburgh, 1898.

Exhibited in Copley Hall, Boston, in 1900 *by the Boston Art Students' Association, No.* 25.

SIR THOMAS LAWRENCE, P.R.A.

English: 1769—1830

62—*PORTRAIT OF THE MARCHIONESS OF ELY*

Height, 30½ *inches; width*, 25½ *inches*

The background of this picture is a dark sky, broken to the left by one rift of light. To the right is a column of white marble; near this the Marchioness stands, her right arm, over which is thrown a scarf of amethystine hue, resting upon a stone balcony. Her hair is blue-black, her eyes blue, while her rosy lips are somewhat full in their curves. Her white empire gown is décolleté, and unadorned save by a large amethyst brooch, which serves to hold in its place a crimson flower, the one touch of brilliant color in the picture.

Anne Marie Dashwood, daughter of Sir Henry Watkin Dashwood, Bart., married in 1810 John, 2nd Marquess of Ely. She died 1857.

A portrait of Lady Ely by Lawrence was sold out of the Dashwood collection at Christie's Dec. 14, 1907. According to Armstrong: "Lawrence," p. 126, it was painted about 1805.

Purchased from Thomas Agnew & Sons, London, in November, 1892.

Exhibited at the Art Institute, Chicago, 1895.

Exhibited at the Carnegie Institute, Pittsburgh, 1898.

Exhibited in Copley Hall, Boston, in 1900 *by the Boston Art Students' Association, No.* 42.

GEORGE MORLAND

English: 1763—1804

63—*PORTRAIT OF H. WRIGHT, ESQ.*

Height, 30 inches; width, 25 inches

The face upon the canvas is that of a genial country squire, upon whose cheek glows the hue of health. The gray-white hair seems to be rapidly vanishing from the forehead, the eyes are of a clear blue color, the face clean shaven, and the mouth firm, while the chin is slightly raised over a bow of white lawn, which rests upon a striped neckcloth of blue and cream. The plump right hand holds a landscape, which bears the signature, "G. Morland."

Exhibited at the Art Institute, Chicago, 1895.

Exhibited at the Carnegie Institute, Pittsburgh, 1898.

Exhibited in Copley Hall, Boston, in 1900 *by the Boston Art Students' Association, No.* 40.

THOMAS PHILLIPS, R.A.

ENGLISH: 1770—1845

64—*PORTRAIT OF THOMAS MOORE*

Height, 29 inches; width, 24 inches

THIS represents Moore as a young man. The bright dark eyes, set under well-defined black brows, and the curves of the mobile mouth denote the Irishman as well as the poet. The vivid tones of his complexion are enhanced by the black coat and stock unrelieved by any color, save the touch of white in collar and shirt.

Thomas Moore became the national lyrist of Ireland by his publication of "Irish Melodies." He also acquired a European reputation by his "Lalla Rookh" of 1817. Traveling abroad, editing Byron's works and publishing many poems in his own name and under a pseudonym, he died near Devizes. A portrait of him, aged forty, engraved by Holl after Thomas Phillips, is prefixed to Vol. I of the "Memoirs." Maclise, Shee and Sir Thomas Lawrence also painted his portrait.

This portrait was exhibited at the Exhibition Palace, Dublin.

Purchased from A. Smith, London.

Exhibited at the Art Institute, Chicago, 1895.

Exhibited at the Carnegie Institute, Pittsburgh, 1898.

Exhibited in Copley Hall, Boston, in 1900 *by the Boston Art Students' Association, No.* 79.

DANIEL MACLISE

English School: 1811—1870

65—*A LADY PLAYING A GUITAR*

Height, 42 *inches; width*, 30 *inches*

Maclise, perhaps more than any other painter, had the gift of portraying a lady of ease and cultured environment in early Victorian days in England. The roses in the hair, the black mantilla, the guitar resting on a stone, all play their part in the telling of the story.

JOHN OPIE, R.A.

ENGLISH: 1761—1807

66—*PORTRAIT OF LADY HAMILTON AND CHILD*

Height, 41½ inches; width, 31½ inches

THE face of Lady Hamilton, which is here upturned as if to meet the gaze of someone beyond, is lit up with an expression of wonderful sweetness. Her dark chestnut hair is encircled by a band of white; her gown is also white. She holds by the hand a little boy, whose vivid complexion and auburn hair relieve the broad and pronounced lights and shadows of this picture. Two three-quarter-length figures.

A portion of the picture of Samuel and Eli, in which Hannah presents Samuel to Eli, appears to be that owned by Mr. R. Hall McCormick, under the title of Lady Hamilton and Child. But the fillet in Hannah's hair is white, not black, and Samuel is clothed instead of nude in the American picture, while the background is dark, apparently foliage, instead of architectural. Mr. McCormick has a small line engraving showing only the figures of Hannah & Samuel; no engraver's name. Size of the original picture 84 x 60 in.; size of the picture owned by Mr. McCormick, 41½ x 31½ in. Painted for T. Macklin 1783-96. Engraved by W. Bromley. In the collection of John Carwardine, sold at Christie's Feb. 22, 1890. Formerly owned by Samuel Favell, of Camberwell. Present owner, R. Hall McCormick.—A. EARLAND: "Opie," 1911, p. 332.

Exhibited in Copley Hall, Boston, in 1900 *by the Boston Art Students' Association, No.* 35.

GEORGE ROMNEY

ENGLISH: 1734—1802

67—*PORTRAIT OF ALEXANDER BLAIR*

Height, 42 inches; width, 34 inches

THE face betokens decision and refinement. The eyes are deeply set under heavy brows, the nose thin, the chin squarely molded. The black velvet coat forms a contrast to the ruddy complexion tints, and to the white ruffles at neck and wrists. The hands, with their long tapering fingers, are closely interlocked, the knees are crossed, the figure seated in a large armchair.

Alexander Blair, of Castle Bromwich Hall, Warwickshire, and Beaconsfield, Bucks, gave sittings to Romney in 1787 and 1789. Romney also painted his wife, Mary Johnson, who was well known in the fashionable circles of the time. WARD and ROBERTS: "Romney," 1904, Vol. II.

Sold at Christie's Feb. 28, 1891, *No.* 70.

Purchased from Charles Sedelmeyer, Paris, in August, 1891.

Exhibited at the Art Institute, Chicago, 1895.

Exhibited at the Carnegie Institute, Pittsburgh, 1898.

Exhibited in Copley Hall, Boston, in 1900 *by the Boston Art Students' Association, No.* 23.

SIR THOMAS LAWRENCE, P.R.A.

English: 1769—1830

68—*PORTRAIT OF CANOVA, THE SCULPTOR*

Height, 42 inches; width, 34 inches

The sculptor is seated in a large armchair, a letter held in his left hand. His cloak of red velvet with its border of sable is open at the throat, and reveals a carefully adjusted white neckcloth. All the lines of the well-set head, seen in three-quarter profile, mark the man of rare attainment. The hair is dark, the brows well defined, the nose slightly aquiline, while the thin upper lip gives an expression of refined delicacy to the face.

Lawrence painted two or three portraits of Antonio Marchese di Canova (1757-1821), who received Lawrence in Rome in 1819 & corresponded with him subsequently. Such portraits are now in the Vatican and at Holland House, London. See Armstrong: "Lawrence," p. 119.

Exhibited at the Midland Counties' Art Museum, Nottingham Castle, in 1881.

Purchased from A. Smith, London, in January, 1891.

Exhibited at the Art Institute, Chicago, 1895.

Exhibited at the Carnegie Institute, Pittsburgh, 1898.

Exhibited in Copley Hall, Boston, in 1900 *by the Boston Art Students' Association, No.* 45.

ROBERT EDGE PINE

ENGLISH: 1742—1790

69—*PORTRAIT OF HORACE WALPOLE*

Height, 44 inches; width, 34 inches

THE noted antiquarian and *littérateur* is gaily attired in a flower-embroidered white vest and a green coat. Significant is his pose, with his left hand leaning on a folio placed on a table by his side with papers near at hand. The color scheme of green is reenforced by the note in the curtain at the back where the eyes fall on a bookcase that marks our sitter's daily interests.

Purchased from Shepherd Brothers.

SIR THOMAS LAWRENCE, P.R.A.

English: 1769—1830

70—*PORTRAIT OF MISS BARRON*

Height, 44⅝ inches; width, 35½ inches

The face, under the broad-brimmed hat with its nodding white plumes, is one expressive not alone of sweetness but of animation. The dark hair is parted in soft curls. The pose of the figure is graceful and unconventional; the right arm, painted in strong shadow, is encircled by a bracelet of pearls; the left is raised easily to lay hold upon a mantle of red, the one touch of rich color in the picture, for the simple gown is white. The landscape, which forms the background, is touched in many places with blue, which gives good contrastive tone to the painting.

Purchased from Dowdeswell & Dowdeswell, London, in May, 1894.

Exhibited at the Art Institute, Chicago, 1895 *and* 1919.

Exhibited at the Carnegie Institute, Pittsburgh, 1898.

Exhibited in Copley Hall, Boston, in 1900 *by the Boston Art Students' Association, No.* 41.

SIR HENRY RAEBURN, R.A.

SCOTTISH: 1756—1823

71—*PORTRAIT OF MRS. MACNEILL*

Height, 48 inches; width, 40 inches

FROM a background of mingled brown and gray looks forth a face almost girlish in its soft lines and delicate coloring. The hair, of a warm rich brown, clusters in unbound luxuriance upon her shoulders and forehead. The figure is three-quarter length. Her white dress falls in soft folds upon the brown drapery which helps to form the background. The simple bodice, low at the neck, reveals her slender throat. Her waist is encircled by a broad girdle of sapphire blue, whose floating end is loosely held in her right hand. The face has a winsome sweetness; the eyes are of a deep blue, the lips curved and rosy, while the chin is thrown out into clear relief.

Jean Cameron, a daughter of Sir Ewen Cameron of Fassifern, married Roderick MacNeill of Barra. W. ARMSTRONG: "Raeburn," 1901, p. 108.

Sold at Christie's May 25, 1895.

Purchased from Paul and Dominic Colnaghi, London, in June, 1895.

Exhibited at the Art Institute, Chicago, 1895 *and* 1919.

Exhibited at the Carnegie Institute, Pittsburgh, 1898.

Exhibited in Copley Hall, Boston, in 1900 *by the Boston Art Students' Association, No.* 31.

THOMAS GAINSBOROUGH, R.A.

ENGLISH: 1727—1788

72—*PORTRAIT OF MRS. ROBINSON*

Height, 50 inches; width, 40¼ inches

THE general type of the portrait is characteristic of the artist. The feathery foliage and the distant landscape to the right form a fitting background for the lightly sketched-in figure of the lady, who stands with her right arm resting upon the base of a fluted column to the left of the picture. Her hair is combed high from her forehead, and entwined with blue to match the pervading hue of her costume.

Elizabeth, daughter of Faithful Fortescue, was born in 1747, and married, at the age of twenty-two, Colonel Routh of the Royal Marines. After his death she married Alderman Robinson, who had this picture painted by Gainsborough in 1782.

From the collection of Lord Arthur Hill.

Purchased from Frederick Davis, London, in May, 1894.

Exhibited at the Art Institute, Chicago, 1895 *and* 1919.

Exhibited at the Carnegie Institute, Pittsburgh, 1898.

Exhibited in Copley Hall, Boston, in 1900 *by the Boston Art Students' Association, No.* 22.

SIR HENRY RAEBURN, R.A.

SCOTTISH: 1756—1823

73—*PORTRAIT OF LORD HAMILTON*

Height, 49½ *inches; width*, 40 *inches*

HERE, as often in the art of Raeburn, the sitter is placed in a simple, green painted armchair. With that his dark blue uniform and its red lapels and cuffs are vividly contrasted. He is clean shaven, and wears nankeen pantaloons. In his extended right hand he holds his cap loosely. The trees in the background are treated with Raeburn breadth.

Painted for the family.

Exhibited at the Art Institute, Chicago, 1895 *and* 1919.

Exhibited at the Carnegie Institute, Pittsburgh, 1898.

Exhibited in Copley Hall, Boston, in 1900 *by the Boston Art Students' Association, No.* 33.

SIR THOMAS LAWRENCE, P.R.A.

ENGLISH: 1769—1830

74—*PORTRAIT OF LADY DUNMORE*

Height, 50 inches; width, 40 inches

THE gown of deep red velvet with its jeweled clasp forms a contrast to the mantle of ermine, which enwraps the lady's shoulders. From her black hair, which is massed high upon her head, a cache-peigne of delicate lace falls to her shoulders, while a string of pearls adorns her queenly throat. Her eyes are dark and almond-shaped, her lips well cut, her chin tapering with a suggestion of fulness beneath it. Her right arm, encircled at the wrist by a bracelet of pearls, rests upon a table, and in her hand she holds an open book.

Purchased from A. Smith, London, in April, 1891.

Exhibited at the Art Institute, Chicago, 1895.

Exhibited at the Carnegie Institute, Pittsburgh, 1898.

Exhibited in Copley Hall, Boston, in 1900 *by the Boston Art Students' Association, No.* 43.

SIR GODFREY KNELLER

ENGLISH: 1646—1723

75—*A LADY OF QUALITY*

Height, 49¾ inches; width, 40⅜ inches

A CHEMISETTE of white reveals its snowy folds under a gown of blue, open to the waist, and below the waist the same color is dexterously contrasted with the rich red folds of the curtain, upon which the lady sits. Her hands rest upon the same drapery. From the oval face rises high the pale golden hair, which falls again in ringlets upon her shoulders. A landscape, painted in deep tones, forms the background.

From the collection of William Walton, Esq., of Harrytown Hall, Romilly, Cheshire, England.

Purchased from Dowdeswell & Dowdeswell, London.

Exhibited at the Art Institute, Chicago, 1895 and 1919.

Exhibited at the Carnegie Institute, Pittsburgh, 1898.

Exhibited in Copley Hall, Boston, in 1900 by the Boston Art Students' Association, No. 10.

SIR PETER LELY

English School: 1718—1780

76—*PORTRAIT OF FRANCES STEWART, DUCHESS OF RICHMOND*

Height, 50 inches; width, 40 inches

In the splendid red attire of a lady of the Court, with short but full sleeves and the pearl necklace so frequently shown in such portraits from life, she is seated in a summer landscape. Daintily and with affected air, she raises her right hand to catch the spray of a fountain that falls lightly into the bowl at her side.

Frances Teresa, 1st daughter and co-heir of the Hon. Walter Stewart, 1st Lord Blantire. She married, privately and was his third wife, Charles, fifth Duke of Richmond. She is said to have had "the most perfect face ever seen," but to have been "the most cunning piece of frailty." Known as "La Belle Stuart," her head was engraved, as that of "Britannia" on the new coinage, by Rotier. Charles II's lovemaking to her was "of the most open description." About 1668 she lost all her beauty by the smallpox.

Purchased from Dowdeswell & Dowdeswell, London, in October, 1905.

From the collection of General Bulwer of Heydon Hall, Norfolk.

JAMES INSKIPP

English: 1790—1868

77—*A SURREY PEASANT GIRL RETURNING FROM MARKET*

Height, 50 *inches*; *width*, 40 *inches*

The blue sky of the background is streaked with long gray clouds. In the middle of the picture is a group of straight young trees against which stands the Surrey peasant girl, a tall, lithe figure. Under the black broad-brimmed hat, whose ribbons are tied under a chin of delicate contour, we note the curling raven hair and the dreamy dark eyes with curved lids. Her neck is uncovered, and from her shoulders falls a long red cloak, which, as it hangs apart, discloses a large basket, carried on her left arm. The gown is of a dull olive color. The tone of the picture is rich and soft.

Purchased from Dowdeswell & Dowdeswell, London, in May, 1894.

Exhibited at the Art Institute, Chicago, 1895.

Exhibited at the Carnegie Institute, Pittsburgh, 1898.

Exhibited in Copley Hall, Boston, in 1900 *by the Boston Art Students' Association, No.* 58.

THOMAS HUDSON

English: 1701—1779

78—*PORTRAIT OF LADY MIDDLETON*

Height, 50 inches; width, 40 inches

Not only men, but ladies also, were given to literary pursuits in the boisterous days of Hudson, and the folio inscribed "Otho Opera," held in the lady's left hand, gives us the keynote. Incidentally she wears a blue dress with short sleeves and white cuffs. And so attired she can play on her harpsichord.

Bought of Shepherd Brothers, London.

SIR GODFREY KNELLER

English: 1646—1723

79—*PORTRAIT OF THE DUCHESS OF PORTSMOUTH*

Height, 50 inches; width, 40¾ inches

The pose of this figure is conventional, yet seems to accord, not alone with the loose classical draperies, fastened only upon the left shoulder and revealing a chemisette with flowing sleeves, but also with the dark tresses, which rest upon the white shoulders. The face, with its dark curving brows, is piquant rather than beautiful. The general tone of the picture, both in drapery and background, is brown.

Purchased from Henry Graves & Company, London, October, 1892.

Exhibited at the Art Institute, Chicago, 1895.

Exhibited at the Carnegie Institute, Pittsburgh, 1898.

Exhibited in Copley Hall, Boston, in 1900 *by the Boston Art Students' Association, No.* 9.

SIR JOSHUA REYNOLDS, P.R.A.

ENGLISH: 1723—1792

80—*PORTRAIT OF MRS. BALDWIN*

Height, 54 inches; width, 43½ inches

THE type of woman here represented, with ivory skin, dark, almond-shaped eyes and dusky hair, is strangely suggestive of the Orient, nor are these characteristics weakened by the richly blended hues of the costume, which call to mind the gorgeous tints of Persian tapestries. One end of the divan, upon which the lady sits in true Eastern fashion, is adorned with a piece of embroidery, and on it the light rests from a glimpse of the sky, visible to the left. The whole picture is a marvelous color study, and the painting of the costume bears the mark of a master-hand. The costume is that worn by her at a ball given by George III.

Mrs. Baldwin was the wife of the British Consul at Smyrna. Known as "the fair Greek," she was a favorite model for painters; Cosway painted her as a Greek dancing girl.

According to Graves and Cronin: "Works of Reynolds," 1899, Vol. III, p. 1048, the version of this subject engraved by S. W. Reynolds and Paul Rajon is that formerly in the collection of R. Westall, R.A., and now in that of the Marquess of Lansdowne. Graves and Cronin not only give the full pedigree of this picture, but reproduce it (Vol. I, p. 45) as one of their selected plates. It was sold at Greenwood's, April 14, 1796, No. 46; belonged later to Mr. Pearce and was sold at Christie's, March 26, 1860, No. 153. It was sold on July 30, 1883, out of one of the Strawberry Hill collections, and was again at Christie's, March 19, 1892. Subsequently it was sold by Mr. J. J. Wigzell to Mr. McCormick.

"The extraordinary beauty of this lady created a great sensation both at Vienna and in London, procured for her attentions from the Prince of Wales, afterwards George IV., and elicited even from Dr. Johnson a burst of clumsy amorousness.

> "In all the pride of youth and beauty," writes her great-nephew to the *Gentleman's Magazine*, "she was brought before the aged and infirm sage, whose curiosity had been aroused by the story of her foreign birth and residence in distant lands. Johnson asked her, what was the color of the Abyssinians? Mrs. Baldwin replied, that she did not know. 'But what colour do you think they are?' persisted the author of 'Rasselas.' After some hesitation and renewed professions of utter ignorance on the subject, Mrs. Baldwin said, that she supposed they were brown. The doctor next said, he should like to give her a kiss, and, the husband's permission having been obtained, a kiss was formally inflicted. Mrs. Baldwin could never forget the forbidding exterior of her Platonic admirer and the servile adulation of his future biographer."—GOULBOURN'S "Life of Dean Burgon."

Exhibited at the Art Institute, Chicago, 1895.

Exhibited at the Carnegie Institute, Pittsburgh, 1898.

Exhibited in Copley Hall, Boston, in 1900 *by the Boston Art Students' Association, No.* 16.

SIR JOSHUA REYNOLDS, P.R.A.

ENGLISH: 1723—1792

81—*PORTRAIT OF ELIZABETH, LADY TURNER*

Height, 64½ inches; width, 30 inches

THE red drapery, mingling with the folds of the blue mantle, so skilfully introduced, serves both to conceal and to reveal the lines of the graceful figure. The hands, with their tapering fingers, are expressive, nor is the face, with its dark widely opened eyes and arched eyebrows, lacking in originality.

Elizabeth, daughter of William Wombwell, married, as his first wife, Charles Turner of Kirkleatham and of Clint, M.P. for York. He was created a Baronet, Apr. 20, 1782. Lady Turner died 1783, aged 57.

Graves and Cronin, "Works of Reynolds," reproduce this portrait, Vol. I, p. 128, and show that she sat to Reynolds in 1757. It is thus an exceptionally early work by him, and so marks a transitional stage in his development under the influence of the School of Kneller and his contemporaries. Reynolds gave no recorded sittings earlier than 1755. He did not exhibit at the Society of Artists until 1760 and at the Royal Academy until nine years later.

This portrait was exhibited at the British Institution in 1855, No. 123. It was sold May 2, 1874, No. 66, to Henry Graves & Co., before passing to Charles Neek, Nov. 4, 1887. Subsequently it was purchased from Stephen T. Gooden, London, September, 1892.

Engraved by James McArdell.
Engraved by S. W. Reynolds.
Engraved by R. Josey.

Exhibited at the Art Institute, Chicago, 1895.

Exhibited at the Carnegie Institute, Pittsburgh, 1898.

Exhibited in Copley Hall, Boston, in 1900 *by the Boston Art Students' Association, No.* 17.

JOHN OPIE, R.A.

English: 1761—1807

82—*PORTRAIT OF A WOMAN*

Height, 84 inches; width, 54 inches

A classical *motif* permeates the whole setting. For the lady, seen prominently at full length, holds a torch above her head, while she regards the ground before her with passionate gaze. A symbolic key is in her left hand.

ROBERT POLLARD

English: 1755—1838

83—*COACH VERSUS STEAM*

Height, 37½ inches; length, 75 inches

The coach races against a railway train of the early times and we are "7 miles from Bwry"—as the milestone informs us. The coach of "John Cowell and Co., Blackburn," takes its passengers along the open country in the time of the long ago defunct "East Lancashire Railway."

Purchased from S. T. Smith, London, in July, 1902.

THOMAS LUNY

ENGLISH: 1758—1839

84—*WARSHIPS OF ADMIRAL NELSON*

Height, 45 inches; length, 72½ inches

AN old-time setting is used to great pictorial effect to inform us how in Nelson's days an Admiral, seated in a boat manned by his sailors, and flying a Union Jack from its stern, was rowed out to his flagship in the offing. His ship fires a salvo, and other sailing vessels in distant lines play their ornamental and useful part.

Purchased from Thomas McLean, London.

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LIST OF ARTISTS REPRESENTED AND THEIR WORKS

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